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ROYAL ALBERT HALL.—MR. KUHE begs to announce that he has arranged with Madame Christine Nilsson for two Farewell Concerts (positively her last appearances in England) on Thursday afternoon, May 31st, and Wednesday evening, June 20th, 1888. Further particulars in due course. The Morning Concert will commence at 3; the Evening at 8 o'clock. Boxes, £2 2s. to £5 5s.; Amphitheatre Stalls, 12s. 6d.; Arena, 10s. 6d.; Balcony, 7s. and 5s.; Orchestra, 3s.; Gallery, 2s. Tickets may be obtained at the Royal Albert Hall; of Chappell and Co., 50, New Bond Street, and 15, Poultry; Lacon and Ollier, 168, New Bond Street; Cramer and Co., 201, Regent Street; G. Bubb, 167, New Bond Street; Mitchell's Royal Library, 33, Old Bond Street; R. W. Ollivier, 38, Old Bond Street; Keith, Prowse and Co., 48, Cheapside, and 13, Grand Hotel Buildings, Charing Cross; A. Hays, 4, Royal Exchange Buildings, and 26, Old Bond Street; Stanley Lucas, Weber and Co., 84, New Bond Street; and at Austin's Ticket Office, St. James's Hall, 28, Piccadilly; N. Vert, 6, Cork Street, Burlington Gardens, W.

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MADAME SOPHIE MENTER'S TWO PIANOFORTE RECITALS, at ST. JAMES'S HALL, MONDAY AFTERNOON, May 28th, and THURSDAY AFTERNOON, June 14, at three. Tickets 10s. 6d., 3s., and 1s., at usual agents' and Austin's Office, St. James's Hall.—N. Vert, 6, Cork-street, W.

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Thursday, July 26th,

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Friday Evening, July 27th, at 7·30.

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"THE GOLDEN LEGEND" - - Sullivan.

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NOTICE TO ADVERTISERS.—*Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, 12, Catherine St., Strand.*

Facts and Comments.

As a report has been going the round of some of the papers that Dr. Hans Von Bülow, wishing to express his satisfaction with the performance at a recent Philharmonic concert in Berlin, established the liberal but somewhat startling precedent of "standing" the orchestra a sum of money all round, it may be as well to state exactly what did occur. The Philharmonic Band in Berlin, like many others, has a pension fund, and to this fund Dr. Bülow presented the sum of £25, the amount of his fee for conducting the last Beethoven Concert. The eminent conductor had already contributed £50 to the Pension and Widows' fund belonging to the orchestra of the Stadt Theatre, Hamburg.

A pianoforte recital will shortly be given by Miss Martha Remmert, who has now returned to England after making a concert tour in Germany. We also hear that this artist has received the honour of an invitation to Marlborough House, to play before the Princess of Wales.

Madame Gerster was in London last week, on her way to Buda Pesth, to fulfil an operatic engagement there.

Besides being a musical prodigy, little Josef Hofmann bids fair to have precocious experience, among other things, of the excitements of litigation. This appears to have arisen out of one of those arrangements which, whatever objections may from time to time be raised against them on artistic grounds, are likely to occur so long as public players and makers of musical instruments remain what they are; and it is stated that Messrs. Weber and Co., the pianoforte manufacturers, are sueing Hofmann's agent, Mr. Abbey, for damages to the tune of 50,000 dollars, for breach of contract in respect of a series of concerts in North America, which were to have been made a medium of advertisement for the firm's pianos.

Mr. Breitner, who has been absent from England for some years, is now again among us, and will shortly be heard in public, in conjunction with his wife, *née* Julia Haft, of whose talent as a violinist report speaks very favourably.

Mr. Arthur Friedheim, a pianist well-known on the Continent, is now in London, and has made his appearance in due course.

Work is still flowing in upon Mr. Hamish McCunn, who, in addition to the commissions already reported, has now undertaken to supply the Glasgow Choral Union with a new composition for their next season; we believe he has chosen for his subject, "The Lay of the Last Minstrel." Native composers, in fact, when once they have shown themselves capable of producing works above the ordinary level, soon find that there is plenty of room and plenty of welcome for them.

Mr. Johan Svendsen, director of the Opera and Philharmonic, at Copenhagen, has been engaged to conduct the last two Philharmonic Concerts here.

Further accounts have reached us of the enthusiastic reception lately accorded to Madame Patti at Buenos Ayres. On the first night of her appearance in "Il Barbiere" the theatre, constructed for 3,000 persons, was somehow made to hold an extra 500, and anyone going out between the acts was eagerly offered five dollars for his pass. The cost of tickets, indeed, appears to have run up to such a figure, that the only way of enabling any but River Plate millionaires to hear the great prima donna would seem to be the formation of some kind of syndicate.

We are glad to learn that Miss Alice Whitacre has recovered from her recent illness, and will soon return to this side of the Atlantic. Miss Whitacre is visiting her old home in Chicago. She will not sing in America, and after some weeks in Switzerland, will return to resume her work here on September 1st. Her great success on the recent tour with Madame Trebelli, broken by the shock of the sudden death of her father, which caused her illness, has excited great sympathy for the gifted young artist, who has so quickly won her way among us, not alone by her vocal gifts, but by a charm of character and manner which has gained for her many friends in the profession.

After conducting the Philharmonic Concert on Thursday, Mr. Cowen left London yesterday (Friday), to join the Austral at Naples, and there to meet the contingent of musicians which accompanies him to the Antipodes. Our best wishes follow him to the other side of the world. He goes there on an important musical mission, which may spread the taste for high-class music in latitudes and amongst social strata where such a thing has scarcely been known hitherto. His duties will be arduous, as he has to conduct two concerts every day for the space of nearly six months.

The programmes of those concerts will include every class of music, excepting only bad music. Mr. Cowen has taken with him a whole library of scores. English art will, of course, be prominently represented. In addition to this, there will be all the symphonies of Beethoven, all the excerpts of the leading operas in existence, besides no end of Mozart, Haydn, Handel's oratorios, Bach, and many of the modern French composers. If, after that, our Australasian brethren fail to perceive the beauties of the divine art, it will be their own fault. At any rate, they will have had plenty for their money, liberally though they have spent that money.

Mr. Cowen is expected back in England about March next year, and even for that somewhat remote period he has already plenty of work mapped out for him. In addition to the opera which he will write with Mr. Joseph Bennett, he has undertaken to compose a cantata sufficiently long for a whole evening's performance. The libretto of this, founded on a subject from Dante, will be supplied by Mr. Hueffer.

The competition for the Sterndale Bennett Prize, at the Royal Academy of Music, took place yesterday. There were 38 candidates. The prize was awarded to Edith L. Young.

The opportunity now afforded to musical students in remote parts of the country, by the decision of the authorities of Trinity College, London, to teach harmony, counterpoint, &c., by correspondence, is one which, we believe, will exercise a widespread influence on musical education.

The re-opening of Alexandra Palace took place on Saturday last, when there was an attendance of some thousands of visitors. The principal feature of the proceedings was a grand inaugural concert in the large central hall in the afternoon—one of six concerts of similar quality to be given during the next few months. There was an orchestra and chorus of 1,100 performers, ably conducted by Mr. F. J. Haydn Millars, the newly-appointed musical director, with Mr. T. W. Henderson at the large organ. The solo vocalists were Madame Antoinette Sterling, Madame Clara Samuell, Miss Alice Suter, Mr. Sims Reeves, and Signor Foli. The concert opened with the National Anthem, with full band and chorus, and closed with a fine rendering of the "Hallelujah Chorus" by the choir.

Miss Vera Beringer, the daughter of the famous pianist, who made such a sensation in the piece written by her mother, favourably noticed at the time in the MUSICAL WORLD, had another opportunity of showing her exceptional talents in Mrs. Hodgson-Burnett's "The Real Little Lord Fauntleroy," at Terry's Theatre. One of the most severe theatrical critics says of her:—"Miss Vera Beringer, who takes the part, is a child-actress of really marvellous talent. Her little speeches, which are more numerous than anybody else's, seem to combine the artlessness of the nursery with the skill of the Conservatoire; she has been given an unexampled opportunity of boring the public, and she has delighted them as few adult actresses, even under the most favourable circumstances, can do."

An exhibition of Mr. Edison's new phonograph, especially in the reproduction of singing and the sounds of musical instruments, was given on Friday afternoon at the inventor's laboratory. The *Daily News'* correspondent says that experiments were made with the piano, violin, cornet, and clarionet, separately and together. For many weeks the inventor has been at work adapting the instrument to music. For recording the music of the piano a funnel of cardboard 5ft. long and 2ft. in diameter at the bell, was placed with the bell above the strings of the piano and the small end at the mouthpiece of the phonograph. The version of some chords and a polka was clear, distinct, and musical. Even the vibration of the strings when the chord was struck was perfectly audible, and the result loud enough and musical enough to give pleasure to a sensitive ear. With the funnel for magnifying the sound placed on the machine, the music sounded as the music of a piano might coming through a thick partition. Every note could be heard, but much of the musical effect was lost. The phonograph's reproduction of music was invariably a trifle sharper in pitch than the original. Of the different instruments tried, the cornet gave back the loudest and clearest tones, easily distinguished twenty or thirty feet from the diaphragm.

In the Exhibition mania which is at present rampant, music is involved more or less. At the opening of the Italian Exhibition Madame Nordica scored a great success in the inaugural hymn written specially for the occasion by Tito Mattei, and dedicated, as we announced last week, to the Prince of Naples. The work is brilliantly scored, and serves its occasional purpose well. At the Danish Exhibition the musical proceedings were of a very mild kind, Madame Albani singing "Home, sweet home," and Madame Otta Brönnum, clad in the Amager costume, a Danish song of the patriotic type.

The late Mr. Julian Adams, the well-known musical composer and conductor, has bequeathed a sum of six hundred pounds to Trinity College, London, for the establishment of a prize for students in musical composition.

A very interesting artistic event will be celebrated on the 26th of this month. On that day it will be exactly 40 years since Julius Stockhausen, the great vocalist, appeared for the first time in public, singing the "Elijah," at Basle. By a curious coincidence, it happens that in the same month, 25 years ago, Stockchausen became a Schubert singer *par excellence*, in which capacity he remains unrivalled to this day. It was in May, 1863, that Stockhausen sang, for the first time, the entire cycles, "Die Schöne Müllerin," and "Die Winterreise," at Vienna, a feat, at that time, unprecedented.

His pupils and innumerable friends and admirers are making great preparations for the occasion. At his house in Frankfort a festival play, specially written by Otto Roquette, will be performed, and there is also a talk of singing one of Brahms's new Quartets, provided the publisher will lend the MS. for the occasion. In addition to this, it is intended to present the great artist with a handsome testimonial, contribu-

tions to which should be sent without delay to Messrs. Steyl and Thomas, Music Publishers, Frankfort-on-Maine.

Selection day at the Handel Festival will this time be of more than ordinary interest, a number of works little known and never heard at these festivals being included in the programme. Amongst these we may mention Concerto for Organ (Mr. W. T. Best) and Orchestra, No. 7, in B flat (1733); Invocation, "Jehovah Crowned" (Madame Trebelli) and chorus, "He comes," from "Esther" (1720); overture, chorus, "Oh! first created beam," and air, "Thy glorious deeds" (Mr. Santley), from "Samson" (1742); overture and Saraband, from "Almira" (1705); aria, "Del minacciar del Vento (Mr. Santley) from "Ottone" (1727); and a selection from "The triumph of Time and Truth" (1757).

M. Lalo's opera, "Le Roi d'Ys," was, after many delays, produced at the Opera Comique, Paris, on Monday last week. The libretto, by M. Blau, is founded upon the Breton legend of a city submerged by the sea for the sins of its inhabitants. That legend, of course, has been considerably amplified and developed for dramatic purposes, and the love element has, after the French fashion, been treated with great prominence.

M. Lalo's music was written many years ago, and parts of it, notably the overture, had been frequently heard at concerts. The composer steers a kind of middle way between the Wagnerian system, to which he naturally inclines, and the craving for tunes, duets, trios, and other set pieces which the French taste demands. One of the most charming numbers of the score is the chorus, "Noël! Noël!" at the beginning of the first act. A cantilana, "En silence pourquois souffrir," for mezzo-soprano, charmingly sung by Mdlle. Simmonet, was also amongst the successes of the evening. The principal parts were taken by Mdlle. Deschamps and M. Talazac.

ROYAL ACADEMY OF MUSIC.

(*Mr. Mackenzie's Address, Continued.*)

You have met me during the past week for the first time as the conductor of the music of this school, and it is that particular office to which I look to give me a full knowledge of your individual talents as well as of your collective capabilities. When I have made acquaintance with those among you who are sufficiently advanced to be entrusted with the bâton, and to whom a knowledge of conducting is likely to be of service later, I mean to let them try their "'prentice hand" here as often as possible. Doubtless there are many students who look forward to be placed at the head of choirs or even larger choral bodies. To such, I know, few opportunities are given of acquiring the necessary experience; and I hope in time to be able to make arrangements for that study in some special manner. Some of you may be placed in positions as organists in churches, and many more may, at least, come into close connection with those who exercise an influence over church music. This particular style of composition is, perhaps, the only one which we can, with distinct right and pride, claim as our own, and as emanating directly from our English soil; and I think it our duty to help to provide for its perpetuation, or at least to give the future organist a full and proper knowledge of its great importance. For this purpose I propose systematically and regularly to turn the attention of our choir to the works of the English church writers. I think I may safely expect that we shall overcome the difficulties of one specimen every fortnight, selecting afterwards the most promising performance for our public concert programmes. The organist in England has a great responsibility upon him. It is through him that in smaller towns and villages the taste for music is formed. What sort of taste that may ultimately turn out to be depends very much upon the organist and choirmaster. Surely it is our duty to give him every chance of developing his own taste in a proper direction, and I should like much to organise a class for the study of church music and the training of our choirmasters. All the more do I think this necessary, because, so far as I am aware, the young organist may at present look about him in vain for an institution in which he can prepare himself for his special duties in connection with church services. On this point I hope to be able to speak more definitely on another occasion.

As regards opera, we may be able to help the neglected cause of our English opera by giving some further attention to the already organised operatic class. Whether that class will fulfil its obligations, and answer the purpose for which it was originally started, depends very much upon the vocalists here. There are, no doubt, many of you who would willingly study the more important parts in opera; but can I be quite so sure that as many will be content, at first, to join in the "harmless, necessary" chorus? We must have rank and file as well as officers, and you must not expect to have the chance of ever coming forward if the operatic class be allowed to drift into a sickly condition for want of a little *esprit de corps*. The class enjoyed the special attention of the late Principal, and will, I trust, in the future, fulfil the good intentions for which he formed it. Mozart's "Nozze di Figaro," a few nights ago, proved very clearly the claims of the scheme upon the attention of a national institution like this, by showing the talent of those who took part in the performance. No help of mine shall be spared to assist the class, and I look to you in connection with this matter to think *least* of yourselves, *more* of others, and *most* of the institution.

Those students who have seats in our orchestra have to consider their duties to themselves and us. To the future soloist an orchestral training is of the greatest value—it sharpens the ear, quickens the sense for rhythm, assists the agility of finger and eye. The musician who reads quickly at first sight has many advantages over your slower readers, and the orchestra affords the very best chance of acquiring this gift. While I am not likely to forget to take you through the orchestral works of the great masters in music, I mean to put before you some examples of modern work with which I wish you to become familiar, choosing such pieces as I may consider suited to your comprehensions in your stage of musical advancement, and within your capabilities as executants. There are some works by Raff, Brahms, and Dvorák, which will answer my purpose at present; and future choice will be governed entirely by the growth of your ability to master the practical difficulties as well as to understand the intellectual qualities of those compositions with which you, sooner or later, must form an intimate acquaintance.

I wish to give all students here an ample opportunity of studying the scores of the masters, ancient and modern. For this purpose a further extension of the R.A.M. library will have to be seriously considered. A library is a thing of never-ending growth, and its formation is a matter of time. Luckily, however, here is a work in which many may join, and I am certainly not ashamed, in this particular case, to ask for outside assistance. Through the kindness and brotherly feeling of some friends, a beginning has been already made. But I do not wish to limit the munificence of intending donors to musical works alone. Biography, historical works, treatises on special branches are at all times necessary to the student of our art. Subject to certain rules, such book should be always accessible to him.

I do not wish to subject myself to the sarcastic reflection "The *gentleman* protests too much, methinks," and further I am very well aware that while the plans which I shall constantly nurse are strictly in accordance with the idea that has always shown itself as dominant in the minds of my predecessors—viz., the progress and usefulness of the Royal Academy of Music—they naturally require time and watchful care before they can attain that maturity by which alone they can be of real service to our cause. After a time I may expect to be asked the question: Have we been able to carry out all these plans, and have they resulted in satisfactory progress towards a comprehensive and perfect education of young professional musicians? With the help of those with whom I have the privilege of sharing this work, and who hold equally responsible positions here with myself, I do hope to be able to answer—Yes. I hope to be able to point to the students here as a

body of living examples of our earnest work—and that by unceasing application to your general studies, and the development of your particular gifts, some of you will enable me to single you out as exceptional specimens of that musical talent the possession of which some nations are disposed to deny to us at the present day. In spite of the many disquieting and irritating statements to that effect, I should be sorry indeed to think that we are in the future to take any but a high position among the so-called musical nations. Our early musical history speaks strongly and loudly in our favour, and you must one and all remember that some day it may be within your power to add a resonant note to the full score which is to represent the music of our country. To this end you are here, for this purpose we work together. Apart from the consideration of the fact that you intend adopting music as your honourable profession, believe me, the serious study of the art will repay you in many ways. It is worthy your devotion for itself alone. I presume you have already made up your minds that your life is to be given to music, and that without music you cannot live. Let me quote to you a keen expression of regret from the autobiography of a man whose learning and great powers of research made him famous, I mean Charles Darwin:—

"My mind seems to have become a kind of machine for grinding general laws out of large collections of facts. . . If I had to live my life again, I would have made a rule to read some poetry and listen to some music at least once every week. . . . The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature."

Surely words like these, deliberately written by a man of such great, and at the same time, such thoroughly practical intellect as Darwin, are in themselves a testimony of the lofty and worthy nature of the art to which we devote ourselves, and of the importance of that art in the work of the world. Surely the striving to attain an honourable place in that art is a laudable object of ambition, and a direct and constant stimulus to that persistent and conscientious devotion to his work in which the student will find the best guarantee for solid and honest success.

In conclusion, I would earnestly ask you, one and all, to carry away with you the following precepts, designated as his golden rules, by one who certainly had the best right to be heard on such a subject—one to whose life-work every one of us has been at some time or other indebted alike for instruction and enjoyment—Charles Dickens. He says: "I never could have done what I have done without the habits of punctuality, order, and diligence, without the determination to concentrate myself on one object at a time which I then formed. Heaven knows I write this in no spirit of self-laudation. . . . My meaning simply is that whatever I have tried to do in life, I have tried to do well; that whatever I have devoted myself to, I have devoted myself to completely, and that in great aims and in small I have always been thoroughly in earnest. I have never believed it possible that any natural or improved ability can claim immunity from the companionship of the steady, plain, hardworking qualities, and hope to gain its end. There is no such thing as such fulfilment on this earth. Some happy talent, some fortunate opportunity may form the two sides of the ladder on which some men mount, but the rounds of that ladder must be made of stuff to stand wear and tear; and there is no substitute for thorough-going, ardent, and sincere earnestness." Can there be any stronger incentive to exertion? Here we have the earnest, practical man of science acknowledging the usefulness and even the necessity of the solace that music can give to the spirit; and, on the other hand, the great master of imagination energetically declaring the necessity of bringing to the endeavour for success, in an imaginative art, the practical, persevering qualities of this working-day world!

Miss Hope Glenn will be the contralto for the Festival at Worcester, Mass, to be held September 24th to 28th. On Tuesday last, Mr. Healey, her agent, cabled her acceptance of engagement.

Reviews.

VOCAL.

We receive from Pitt and Hatzfeld "The King of Denmark's Ride," by Mary Carmichael, many of whose charming songs have been heard from time to time in our concert rooms. The words, a translation from the Danish, by the Hon. Mrs. Norton, give ample opportunity for varied treatment in the musical expression, and this the composer has turned to account with genuine artistic feeling, the hurry and movement of the opening affording especially an excellent contrast with the pathos of the last verse. Needless to say that this is altogether superior in tone and workmanship to the conventional society song; and it is sure to find favour with vocalists of cultivated taste.

The Viaduct Publishing Company send various songs, in estimating the merits of which it is necessary to keep in view the popular character manifestly aimed at. Within such limits, praise may be accorded to a song with the not very original title "Sing it again," by Odoardo Barri, and to "Midsummer Eve: a Legend," by Michael Watson, the fanciful subject of which has been treated with fair success. Both these songs are likely to prove a welcome addition to the drawing-room singer's collection. There are good qualities also in "Oh, Love, Come Back," by Henry Parker, the opening melody of which is decidedly taking; in a pretty song, entitled "The Silver Stream," by John Denham; and in an "Ave Maria" and a ballad entitled "Only in dreams," both by Clement Douglas. In the latter case the composer has considerately anticipated the requirements of vocalists of either sex by supplying alternative possessive-pronouns in such lines as "And then his (her) darling face I see"—an attention which will no doubt be appreciated by those concerned. There is an agreeable flow in the melody of "At Dusk," by Edwin H. Prout. "I only tried your heart," by Donald Edmonstone, is a narrative song of more sprightly character. (All the above same publishers.)

Of an altogether different class from the foregoing are "Three songs by Sydney Shaw" (Charles Woolhouse), consisting of settings of poems by Byron ("Farewell, if ever fondest prayer," and "She walks in beauty") and of Pope's ode, "Vital spark of heavenly flame," all written with musicianly aim, and possessing interest in about equal degree. The composer has chosen rather an elaborate treatment of Pope's familiar verses, but several of his effects, to which the pianoforte accompaniment contributes its full share, are well conceived, and both this and the companion songs are admirably written throughout. The force of old associations is strong enough to cause Sir C. Sedley's verses, "Phyllis is my only joy," to sound strange in any new setting, and although Mr. J. Cliffe Forrester has in "Phyllis" written a song of some merit, and has managed to steer clear of reminiscences, it is doubtful whether many who sing or hear it will be equally successful in the latter respect. "Secret Faith," by C. Graves-Irwin, must rely for favour upon the admirers of commonplace, and their name is legion. "Mabelle" is a well-written song of moderate interest, by C. Saint-George. (All the above Charles Woolhouse.)

The London Music Publishing Company send a pleasantly tuneful song, "Bubbles," by Lady Borton. In "Guidance," by Henry T. Tiltman (Patey and Willis), good intention has been attended with only moderate success in the treatment of really poetical words. "'Neath rosy bower" (H. Klein), by Louis Honig, affords opportunities for vocal display in various florid passages not often nowadays introduced in drawing-room songs. "The Toilers," by M. Piccolomini (same publisher) is a song in which strong effects—including the description of a mining explosion and a shipwreck—are aimed at by means of decidedly mild musical material, nor should we wish it to be otherwise. The claims of the tender sentiment have been duly vindicated in a pleasing song by Henry Klein, entitled "Love's rebuke" (same publisher).

A graceful, musicianly setting, in a madrigal for six voices, of Shelley's words, "Music, when soft voices die," has been con-

tributed by Alfred King (Novello, Ewer, and Co.), and by the same composer we have also a Magnificat and Nunc Dimittis in B flat (London Music Publishing Company). Mr. Sinclair Dunn has issued a useful little instruction book for singing classes, entitled "The Music Class; or Sight Singer" (same publishers).

We have also a good vocal duet for contralto and baritone, by Erskine Allon, entitled, "Who is Sylvia?" the words from Shakespeare (London Music Publishing Company); "A fruitless question," part-song, of fair interest, by F. A. Onslow (Novello Ewer, and Co.), and a Magnificat and Nunc Dimittis for even' ing service by Henry Smith (Hart and Co.).

INSTRUMENTAL.

Mr. Charles Woolhouse sends two good pianoforte pieces by Herbert F. Sharpe—"The Mill Wheel" aud "L'Absence," the first of which is particularly effective; and "Souvenir" and a "Caprice" in D minor, by Wilfred Davies, both well written, and exhibiting fluency of musical idea. Though it begins characteristically, a "Bolero," by Sydney Shaw, certainly shows a disposition at times to relapse into an English style; but otherwise it makes a pleasing piece. "La Giocaza," by G. Saint-George, is a "danse Italienne" of the tarantella type. (All same publisher.) "Allegrezza," a rondo for the pianoforte, by Cécile Hartog (Robert Cocks and Co.), possesses decided musical interest, and is spirited and clearly constructed. No. 1 of Mr. Oscar Beringer's useful series of "Easy Classics for the Pianoforte" (Stanley Lucas and Co.), contains a transcription for that instrument of the Moderato from Haydn's quartet in G, No. 59. The same publishers send "Solo Bryllup," or "Silver Wedding," a spirited March by Frances Copleston. Another March of more pretension, is "Noon: Grand Parade March" (Viaduct Publishing Company), by Edwin H. Prout, which is musicianly in style, and makes an effective pianoforte piece. We further receive from the Viaduct Publishing Company a selection of pianoforte pieces, well suited for players of moderate skill. They may be classed together as likely to find various degrees of favour in schoolroom and drawing-room, and the question of their relative merits may be fairly left to the decision of particular tastes:—"A Day-Dream," reverie, by Arthur Argo; "Dance of the Goblins," by E. Boggetti; "En Barquette," barcarolle, by Luigi Berrardi; "Enchantment," rondo schottische, by Carl Malemberg; "Victory!" grand march, for piano, by Arthur Argo; "Golden Ray," gavotte, by the same composer; and "Ma Fiancée," by Theo. Bonheur.

Also received from Charles Woolhouse a "Berceuse," for pianoforte, and 'cello, violin, and viola, by Charles Victor. It has for a second title "Fitful Slumbers," which explains the assignment to the solo instrument of two distinct themes, labelled respectively, "The Mother," "The Child." The domestic associations, not always of the most agreeable kind, thus raised are quite pleasantly treated in the music, and the result is a sufficiently effective piece. Amateurs will also find a pleasing solo for violin, with pianoforte accompaniment, in "Chant d'Amour, by G. Saint-George (same publisher).

BOOKS.

Examination of a little "Grammar of Harmony," by J. Hunt Cooke (Alexander and Shepheard) has been attended by disappointment of an agreeable kind. Instead of offering one of those meagre and purposeless *rechauffées* of larger works, to which certain professors are fond of seeing their names attached, the writer has in some respects fairly made good his claim to greater simplicity and a more logical grouping of the laws of musical chords. There can be no doubt that the study of harmony is often made unnecessarily irksome and perplexing to beginners by over-elaborating in its early stage, rules the reasons for which cannot be explained until later on. By familiarising himself at the outset with the structure of the harmonic scale as far as the ninth, the pupil obtains at once a general view of the work that lies before him, and, instead of working in the dark, is thus in a position to attack the smaller combinations, and the treatment of their parts more intelligently and therefore with greater ease. Sterndale Bennett used to say, "All that is essential about harmony may be written upon half a sheet of paper." We are not aware whether he left that half-sheet; but the implied protest against the over-elaboration of what is in reality a simple matter will obtain sympathetic response among many who remember the circuitous path along which they were condemned to toil during their student days, in what might have been made a comparatively short journey. On the other hand, it is doubtful whether the new names suggested for the notes of the scale are not likely to bewilder rather than assist beginners, while there will be no difficulty, for example, in the case of an educated musician, to understand the author's motive in substituting the term "minor subdominant" for the more familiar "supertonic," "minor dominant," for the "mediant," and so on. This change of nomenclature, by which some of the tunes are associated with the major scale, and others with its relative minor, is scarcely to be recommended in the early phase of study to which the little book avowedly addresses itself; especially considering that the more generally used terms will, of necessity, have to be mastered before proceeding to larger works on the subject. "Musical Pictures," by Isabella Fletcher (William Reeves) is another attempt, but of a more elementary kind, to smooth and brighten the path of musical study. It treats of scales, intervals, and the simpler harmonic combinations in a conversational style, suited, in some parts, to a nursery, but with a side glance, perhaps, from time to time, towards older readers. Explanations of scales and intervals are enlivened by pretty little word pictures, and suggested analogies drawn from natural scenery and familiar objects. It may be called, in fact, a sort of musical "Peep of Day," and in these times, when we my expect shortly to see scientific "primers" studied in perambulators, perhaps the experiment is worth a trial. Do such sentences, however, as "You can hear how funny its (the minor scales) last notes sound," &c., really hasten the acquirement of hard, dry facts, which, after all, will scarcely be assimilated by young people without a certain amount of real mental labour?

Messrs. Cassell and Co. are issuing a new edition of Emil Naumann's "History of Music," translated by F. Praeger, to be completed in forty-one monthly parts. The first number contains, in addition to various small engravings, a beautifully-executed page of thirteenth century musical MS. from the library of the medical faculty at Montpellier, and a no less interesting facsimile of Beethoven's writing from the original in the possession of the Society of the Friends of Music at Vienna. To judge from the style in which this first number is executed, the work bids fair, when completed, to make a handsome and attractive volume; and, considering the merits of the illustrations alone, it is a marvel of cheapness.

Next Week's Music.

THIS DAY (SATURDAY).

"Faust,"	Royal Italian Opera, Covent Garden.	8.30
Senor Sarasate's Concert	St. James's Hall.	3
Afternoon Concert	Royal Albert Hall.	3.30
R.A.M. Students' Concert	St. James's Hall.	8

MONDAY, MAY 21.

"Don Giovanni"	Royal Italian Opera, Covent Garden.	8.30
Grand Popular Concert	Royal Albert Hall.	7.30

TUESDAY, 22.

"Rigoletto"	Royal Italian Opera, Covent Garden.	8.30
Messrs. Josef Ludwig and Whitehouse's Chamber Concert, Princes' Hall		8
Senor Manjon's Guitar Recital	Steinway Hall	3

WEDNESDAY, 23.

Aptomas's Harp Matinée	Steinway Hall	3
Miss E. Lewis's Concert	Steinway Hall	8

THURSDAY, 24.

"Lucia di Lammermoor"	Royal Italian Opera, Covent Garden	8.30
Mr. W. Van Noorden's Concert	Steinway Hall	8
"Queen's Birthday" Concert	Royal Albert Hall	7.45
Mr. R. Living's Concert	6, Cromwell Houses	3
Concert in aid of Middlesex Hospital	Princes' Hall	8.30

FRIDAY, 25.

Harriet Kendall's Dramatic Recitals, &c.	Princes' Hall	8

The Organ World.

ON REGISTERING.

V.

In the last contribution to this subject, the art of stop-changing was formulated as under the heads: organic, antiphonal, and rhythmical; and further as involving duties connected with the illustration of form outlines, making clear contrapuntal activity, and setting forth orchestral or typical, imitative idioms coming under the department spoken of nowadays as tone-colour. These topics were briefly touched upon; still, there is much more to be said respecting some of these departments, but before doing this, it may be well to advance one or two thoughts having a general bearing in connection with the subject at large.

Undoubtedly registering has changed greatly in modern times, very much as orchestration has been quickened and vivified into a new science. There are those who protest against the, at times, feverish pursuit of tone-colour effects; and unquestionably there is in this, as in every art impulse, danger of excess, only to be checked by study and experience, which result in the formation of sound judgment. All the same, artistic life, like every phase of existence, is quickened from time to time in given directions, and in music the application and combination of varied tone qualities is one of the most remarkable characteristics of the art progress of the present century. Despite the calm region of organic thought, this tendency has not unnaturally reached the instrument presumably most free from the hurry and excitement of the more feverish impulses of the art world. The history of music, however, strangely links the progress of organ music with the corresponding advance being made in orchestral art. This dual and attendant method of development goes on, notwithstanding the fact that the orchestra is for the most part employed in the concert-room and dramatic expositions of the art, whilst the organ finds its most constant and permanent use within the solemn, useful regions of sacred art. But in truth, human emotions vary little, and undergo but little change, if any, under the influence of locality, object, or fashion. So it is that in the story of music we find orchestration and registering on the organ following nearly the same lines. In Bach's time whole movements were written for a selected group of instruments, just as we may presume entire movements were often played upon the same stops of the organ. Then we find the tone-colour of organ music clearly affected by the symphonic period of German art. And once more we note variety, breadth, and intensity of tone as heard on the orchestra, followed and imitated—this last word not necessarily indicating a slavish prostration of organic effect—by the king of instruments, which is none the less endowed with an individuality and dignity all its own, and unapproachable even by the orchestra in certain, it may be limited, directions.

E. H. TURPIN.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIÆ VIRGINIS," IN WOLFENBUTTEL.

III.

Written from information in existing documents by SELMAR MULLER, and translated by F. E. T.

It is evident from this specification that pains were taken to secure for the large church an organ, not only of powerful and dignified tone, but also one capable of the utmost variety of effect. But before proceeding, it may be well to offer a correction; in last week's portion of this account the word "Swell" was, by a clerical and inadvertent error, substituted for Oberwerk or Upper Manual. Organ building in the time of Fritsche was to a large extent a matter of individual taste, and had not been placed on a scientific basis as in the present century. It is to this imperfect development of the art to that one must attribute the failure of the good people of Wolfenbüttel in erecting an organ worthy of their cathedral.

An excess of screaming mutation stops and absurd imitative fancy stops acted prejudicially on the whole organ; even the tremulant is represented on two manuals. It seems strange that the third manual, the choir, should have been the most successful in result; a superiority maintained in all subsequent enlargements and repairs of the organ. The only foundation stops in the scheme already given were of 8 and 16 feet tone, and were still to be found in the specification of 1726.

It may be explained that these foundation stops, principal and sub-bass (Rohrflöte) did not extend to the great C, but to the lower F, as in the old English organs, a fact sufficiently shown by the size of the pipes. The kettle-drums mentioned in the former account were, of course, not a part of the organ, but were probably supplied by the organ-builder. It is interesting to note that these kettle-drums are still in existence, and are of very large circumference.

The second document is a contract made with the organ-builder on February 21st, 1620, in which he binds himself "to complete the organ, in accordance with the specification and a model agreed upon, with the utmost artistic, complete, and ornamental perfection by Easter, 1621." For this he was to receive 1,374 thalers, and 10 thalers for a cask of ale, these sums to be paid in two instalments.

(To be continued.)

THE ORGAN AND THE CLASSICS.

A Lecture given by FRANK J. SAWYER, D. Mus. Oxon., F.C.O.

PART II.

It is now nearly twelve months ago that I undertook, in blissful ignorance of the task I had given myself, to lay before you some facts on the relations of our great classic composers on the organ. On the former occasion I exhausted the whole of our time in tracing the position of Handel and Bach in their life and writings to our beloved instrument. By the kindness of the Council of our College, I am now invited to carry our researches on towards a termination, by reviewing the lives of Haydn, Mozart, Beethoven, Mendelssohn, and Schumann, and showing in what way these various great classic writers were associated with the organ. Firstly, let us take Haydn. Let me, by way of comment, point that from a chronological view of their chief works, the positions of Haydn and Mozart ought always to be reversed. True, Haydn was born in 1733, and Mozart not till 1756, but if you will examine the dates of Haydn's greatest works you will find the Salomon Symphonies in 1791 (the year of Mozart's death), the "Creation" 1798, and the "Seasons" 1799. In reality, therefore, we should put Mozart first in chronological order, and Haydn second, and should also speak more of Mozart's influence on Haydn, than of Haydn's influence on Mozart.

As regards our work to-night, almost the whole of Haydn's acquaintance with the organ occurred during his youth. It is not necessary for me to sketch his life, his birth at Rohrau, his choristership at the Cathedral of S. Stephen, at Vienna, the loss of his voice, and his expulsion from the choir for cutting off a boy's pigtail, his early struggles, and subsequent success in the service of Prince Esterhazy. We first find the organ making a deep impression on his youthful mind when, as a choir boy, we are told that he "crept into the cathedral as soon as he heard the organ, the management of which for years, and quite unaided, he had taught himself." Reutter, who also

knew him at this time, told Fux "he played finely on the organ, and in composition showed promise." How, when, or where he learnt, or taught himself, we find no record, but doubtless, like many a precocious youth, by dint of carefully watching, he soon made himself acquainted with the general ideas of organ management.

By the way, it may interest some of our cathedral organists to know what care was taken of the Vienna choir boys, even to the allowance of 1½ siedl of wine (about 1½ pints), but such that the boys —"nit darum Khrankh werden"—(not such as to make the boys ill!!)

As a choir boy, Haydn's brother Michael seems to have surpassed Joseph in organ playing, for he even deputized for the cathedral organist, and received a groschen (2d.) a time for it, till at last pride in his vocation made him strike for seven kreuzers a service.

After the unhappy period of his voice breaking, and of his expulsion from St. Stephen's choir, poor Hadyn must have suffered greatly from privation. It is not until he was 23 that we again meet with him in connection with the organ; then Mendel tells us that between 1755 and 1758 he was appointed Vorspieler (? deputy) in the Barmherzige Brudern Church in the Leopoldstadt, with a salary of 60 gulden a year (£5).

He played on Sundays and festivals at 10 in the chapel of Count Haugwitz, and sang at 11 in St. Stephen's, at High Mass.

Here we see, then, old Father Hadyn grinding along in the regular routine of a church organist, yet there is no doubt that, considering his nature and the subsequent development of his great talent in so widely different a direction, he was not "to the manner born." To those of us living to-day, these lives of—shall I say—wearying monotony and regularity, it seems hard to picture the writer of the "Creation" and the father of the Symphony, having done the same before us.

From this time on we fail in Haydn's life, to find for many years any trace of connection with the organ until 1773. He was then the chief feature in the musical life of that wonderful place that Prince Esterhazy had erected for himself. On the death of the organist—Franz Nowsky—organist of the Castle Church at Eisenstadt, Haydn took the post, but, I regret to say, made the village schoolmaster his deputy in the summer, and sent someone else to play for him in the winter, agreeing with the schoolmaster that he (Jos. Diezl) might have the salary (probably a very small sum), while he (Haydn) took the perquisites, which consisted of 300 lb. of beef, 50 lb. of salt, 30 lb. of lard, 36 lb. of candles, 4 metzen of wheat, ¾ of griess, 12 of corn, ½ eimer of seeds and roots, 9 eimers of officerwine, and 6 klafters of firewood! There is little doubt who had the best of that bargain.

These are all the references we find in the long and useful life of Haydn connecting him with the organ. As I have before intimated, though a devout Catholic and earnest man, the bent of his genius turned him into the realm of secular music, where he so greatly excelled; and though, of course, he has left many specimens of church music, from Masses downwards, yet one cannot say they represented Haydn at his best.

Amongst his instrumental compositions, on two only does the word organ occur. In 1763 he wrote two concerti, with violin, viola, and bass accompaniment, marked in Haydn's catalogue as "Concerto per l'organo—" "e ancora altri due concerti per l'Organo in C."

Of the first of these, Pohl writes: "This concerto is very long (533 bars). First movement (allegro moderato), largo, allegro moderato. The style of this movement has nothing of a church character. It is just like the others, and could only be used as postlude to a service. Haydn's powers as organist can be as little proved from this work as from the obbligatos so rich in the taste of that period, and in the thoughtfully elaborated organ accompaniments to his E flat Mass, and to the little and much-esteemed Mass in B flat major..

Taking the former of these, the Mass in E flat—the score of which is unfortunately not published—Pohl tells us there is an "antiquated organ part, treated in concert-fashion, which, however, is only written out in the Benedictus."

While to the little B flat Mass called, I believe, the small organ mass, there is again an organ obbligato in the same movement—the Benedictus—described by Pohl as "a devoutly conceived soprano solo, lightly accompanied by strings. The organ is here treated for the first time obbligato, but, excepting in the prelude, it obtains no prominence elsewhere than in the interludes to the voice part. It is again in the same antiquated, florid style which we meet in the E flat Mass, but milder in form."

But, perhaps, better known than either of these is the "Et incarnatus" from the larger B flat Mass (No. 4), where occurs a passage for organ marked "flutino," and consisting of an elegant figure in demisemiquavers.

In summarizing our researches, we find that Haydn taught himself the organ when a boy, and from 23 to 25 occupied an organist's post, but that apparently his sympathies where not greatly with his duties.

I now turn to his contemporary, Mozart. You will remember that on a former occasion I endeavoured to interest you for a whole evening with the consideration of Mozart as an organist and writer for the organ.

On that occasion, as you may recollect, I had the pleasure of performing to you some of the almost unknown organ sonatas, with string accompaniment, by Mozart. After having dealt, therefore, already as exhaustively as was possible on this subject, I shall only, for the sake of consecutiveness, give a brief summary of what our researches then yielded us.

Leopold Mozart, the father of Wolfgang, was an excellent organist, and thus the little prodigy was also a good performer on the instrument, and was, during his early but triumphant Italian journey, admired as much as an organist, as an harpichordist.

(To be continued.)

SUNDAY MUSIC.

Speaking of "Sunday Attractions," a writer in the *Echo* observes: "Perhaps I am led to this topic by an incident which I witnessed the other Sunday night at Hammersmith. It so chanced that I was in that district, and that, attracted by the beauty of the edifice, I strolled into the parish church of St. Paul's. Of its marble pillars, of its grand proportions, of its admirable service, I need here say nothing. To me the interesting fact was what occurred after choir and clergymen had left the building, and the congregation should have dispersed, the vast congregation sat still, while the well-known organist, Mr. Theodore Drew, gave a recital of sacred music on what, for quality of tone, is one of the best organs in London. Not merely the rich or 'respectable' people stayed there. Many of the people who sat enthralled by the music belonged to no class except the lower one—the class that is popularly supposed to have no ear for high, grave compositions; and it was not until the last solemn tones of that mellifluous instrument ceased that these 'ignorant persons' got up and reverently left.

"'What a people we Londoners are!' I thought, as I quitted the sacred fane; we have in a thousand churches powerful organs presided over by clever men that are only used to play what is called a 'voluntary,' a hymn tune, an anthem, or a chant. And yet there are hundreds of thousands of human beings in our vast Metropolis in search of something that shall be a substitute for the public-house and the street corner. What are the clergy about? Why should not they, their choirs, and their organists, give a sacred concert every Sunday evening after the services of the day are concluded; and thus offer high entertainment to myriads of people?"

REVIEWS.

Motet for 40 voices. Thomas Tallis. Edited by Dr. H. Mann, Mus. Doc. (Weekes and Co., 14, Hanover Street, W.). Students will be grateful to Dr. Mann and his spirited publishers for placing Tallis's marvellous piece of part-writing before them, even though the work must in future, as in the past, be chiefly one to contemplate. There are those, however, who remember to have taken part in an attempt to perform the Motet under John Hullah's direction, some thirty-five years ago. It is written for eight choirs of five parts each, and set to Latin words. Dr. Mann has judiciously modernised the notation, and given the G cleff for the two upper parts of each choir. His work has been done with musicianly care, and with true antiquarian love of a venerated original.

Original Organ Compositions.—George F. Vincent (W. J. Willcocks and Co., 63, Berners Street). Several books are out of these well written pieces, which display great talent, and the power of utilising organic effects. The different movements consist of the usual organ forms, preludes, interludes, &c. The "Grand Offertoire in F" is the longest, and in some respects the most effective, of the collection. Mr. Vincent, though writing with a decided inclination to the modern school, which treats the instrument in somewhat orchestral fashion, displays solid taste, and a due recognition of the received idioms and technicalities which painstaking writers and good organ-players faithfully respect.

ORGANISTS AND THE CLERGY.

To the Editor of THE ORGAN WORLD.

10, Harvey Road, Cambridge.

SIR,—I sincerely hope that the suggestion of your correspondent, "Phaon," will be taken up by the College of Organists, if not by all the leading music schools which teach organ players and choir trainers. The question is quite as serious with regard to the relations of precentors and cathedral organists, as it is in the case of parish work. Not infrequently, to avoid friction, the organist has to concur in selections of music of which he entirely disapproves. The great works of the English school are being rapidly forgotten, because the precentors, who choose the music or have a veto in the choice, are ignorant of their contents, or incapable of appreciating them. In losing its traditions, the School of English Cathedral music will assuredly decline.

I can speak from personal experience in the matter; for although the University of Cambridge has appointed me its authority on matters musical, I have no voice whatever in the selection of music at Trinity College Chapel, where I am organist. None the less am I held responsible for the music performed, by those who do not know the inscrutable ways of choir foundations. Of the two courses open to me, a nominal supervision without any real control and entire abstention, I, as most others would do, choose the latter, rather than accept the responsibility of a policy fatal to church music in the country.

Yours faithfully,

May 5th, 1888. C. VILLIERS STANFORD.

RECITAL NEWS.

Mr. J. W. Wilson's new Church oratorio, "The Earthly and Heavenly Harvest," was produced for the first time at S. Mary Magdalene's Church, Wandsworth Common, at the eight o'clock special evening service on Tuesday, April 10th, with orchestral accompaniment and augmented choir.

ALBERT HALL.—An organ recital was given by Mr. Reginald Steggall, A.C.O., on April 27th. The following is the programme:—Toccata and Fugue in D minor, J. S. Bach; Communion in F, Grison; Barracole, Mr. S. Bennett; Judex (Mors et Vita), Gounod; Andante in G, Reginald Steggall; Communion in E flat, Batiste; Andante in A flat, W. S. Hoyte; "The King of Love," Gounod; Allegro assai vivace, Sonata 1, Mendelssohn.

BISLEY CHURCH, WOKING.—A recital was recently given on the occasion of opening a two-manual organ, by Mr. D. Bradfield, of New, College, Oxon., F.C.O., organist of St. Mary's, Bryanston Square. The following were the principal items of the programme:—Prelude and Fugue, D minor, Bach; Mendelssohn's 3rd Sonata; Adagio, E major, Guilmant; La Carita, Rossini; Prelude in G, Mendelssohn; Several Lieder Ohne Worte, Mendelssohn. During the interval the Rector, Rev. J. Cater, B. Mus., gave a short history of the organ.

An organ recital was given on April 25th, at Upper Norwood Congregational Church, by Mr. Ferdinand L. Dunkley, F.C.O. (recently appointed organist and choirmaster), assisted by Mr. Arthur Roddis (tenor), and the Choir of the Church. The programme is subjoined:—Overture (occasional oratorio), Handel; Chorale with variations, Smart; Romanza ("La Reine de France" symphony), Hadyn; Pastorale, Kullak; Fugue in G minor, Bach: Autumn song, spring song, C. W. Pearce; Sonata in D, Mendelssohn; Allegretto tranquillo (piano and violin Sonata in G), Greig; Offertoire in D minor, Batiste.

ST. PETER'S CHURCH, BIRKLEY, LOWESTOFT.—An organ recital was given on May 1st, by F. de G. English, Esq., B.A., A.C.O., organist of Parish Church, Godalming. The programme had the following organ pieces:—Allegro mastoso in F minor (Sonata 1), Mendelssohn; Andante in E minor, Smart; Prelude, Fugue in A minor, Bach; Overture, "Last seven words," Haydn; Andante grazioso in G, Smart; Adagio (sonata pathètique), Beethoven; Nazareth, Gounod.

CHRIST CHURCH, HENDON.—Programme of an organ recital given by Mr. H. A. Wheeldon, F.C.O., on April 29th:—Andante, Klein; Offertoire in F (on a French carol), J. Grison; Meditation, E. Lemaigre; March in D, Deshayes.

LEAMINGTON.—At St. John's Church, the sixteenth organ recital was given on May 5th, by Mr. Yates Mander, Fellow of the College of Organists and Licentiate of the Royal Academy of Music. Violins, Messrs. H. A. Heden and W. Warren; viola, Mr. Yates Mander; 'cello, Mr. H. Mander. The programme included:—Larghetto from Symphony, No. 2, Beethoven; Scherzo in A minor, Best; String quartet (Andante and Minuet), Haydn; Overture to "Athalie," Mendelssohn; Pastorale, Kullak; String quartet ("God preserve the Emperor," Haydn; Andante and Scherzo, Guilmant; Allegretto from Trio, No. 5, Beethoven.

CONGREGATIONAL CHAPEL, MALDON.—An organ recital was given on May 2nd, 1888, by Mr. W. C. Everett (of Colchester), also solos by Miss A. Bass, and anthems by the choir, were sung, Mr. O. D. Belshaw playing the accompaniments. The programme included: Overture, "Occasional." (Handel); Larghetto, from clarionet quintet (Mozart); Symphony, No. 5, "Allegro Vivace" (Widor); grand solemn march (Smart); Allegro moderato, in A (Hopkins); and Symphony No. 5, "Toccata" (Widor).

ASHBY-DE-LA-ZOUCH.—An organ recital was given in Holy Trinity Church, on April 18th, by M. Eugène Gigout, organist of S. Augustine's, Paris. The programme was as follows: Sonata in F (Mendelssohn); Andante and Allegretto, con. moto (Gigout); Piece in B Minor (Schumann); Toccata (Dubois); March Funèbre, grand chorus dialogue (Gigout); improvisation on a given theme, fugue in G Minor (J. S. Bach). M. Gigout's very fine playing was greatly appreciated by the large congregation present.

SANDWICH ISLANDS.—The large new organ built by Messrs. Bevington and Sons, for the Kaumakapili Church, Honolulu, Hawaiian Islands, and played on in London before the Queen of the Sandwich Islands by Dr. H. Walmsley Little, F.C.O., was opened on April 7th, with a recital by Mr. Wray Taylor, organist of St. Andrew's Cathedral, who presented the following programme:—"Hawaii Ponoi." Kaumakapili March in F, Wray Taylor; Berceuse in A, Delbruck; Evening Prayer, Smart; Fantasia in C major, Tours; Carillons de Dunkerque (1780), Carter-Turpin; Prelude and Fugue in C, Bach; Fantasia Pastorale, Wély; Andante in C, Silas; Flute Concerto, Rink; War March from "Athalie," Mendelssohn. "God Save the Queen." "Star-Spangled Banner." "Hawaii Ponoi." The English and American National Anthems were played at the conclusion of the recital in honour of the war vessels in port. The *Honolulu Pacific Commercial Advertiser* of April 9th gives a most favourable account of the instrument and performance.

WARE PARISH CHURCH.—An organ recital, with vocal solos, was given on May 8th, by Mr. G. H. Gregory, Mus. Bac. Oxon., F.C.O., and Mr. J. L. Gregory, F.C.O. Programme:—Occasional overture (Handel), Mr. G. H. Gregory; Andante con moto in E, Fugue in A minor (posthumous works), (Chipp), Mr. J. L. Gregory; Allegro finale "Jubilee" (Hopkins), Mr. G. H. Gregory; Andante in G (Smart), Mr. J. L. Gregory; Prelude in D and Fugue on "Angels' Hymn" (G. H. Gregory), Mr. G. H. Gregory; Finale, Op. 52 (Schumann), Mr. J. L. Gregory.

MANCHESTER.—At St. Philip's Church, Bradford-road, a musical service was held on April 8th. Mr. T. Hall, A.C.O. (organist Albert Memorial Church, Manchester), presided at the organ:—Offertoire No. 4, Lefebure-Wély; Adoremus (melodie religieuse), Henri Ravina; Toccata, Theoel Dubois; Nazareth, Charles Gounod; Fantasia and Fugue in G minor, J. S. Bach; Andante con moto, Alex Guilmant; Grand chœur (alla Handel), Alex Guilmant.

S. PETER'S COLLEGIATE CHURCH, WOLVERHAMPTON.—Programme of organ recital, given on May 7th, by Dr. Taylor, F.C.O., of Stafford. Grand Offertoire in F (Batiste); Andante (Mailly); Marche, "Pontificale," Lemmens; Barcarolle (Benneú); Toccata and Fugue, D Minor (Bach); Pastorale in G (Merkel); Postlude (Wely).

CLAPTON PRESBYTERIAN CHURCH OF ENGLAND, DOWNS PARK ROAD, HACKNEY DOWNS.—A recital was given on the new three manual organ (built by Mr. Henry Speechly) on May 8th, by Mr. H. W. Weston, F.C.O., organist and choirmaster of the Parish Church, Balham, S.W. Vocalist Mr. Malcolm Harding. The programme included: Concerto in D minor (No. 10), Handel; Adagio from the 3rd Symphony, Mendelssohn; Overture for Organ in D major, Morandi; Intermezzo and Fugue upon a church theme (from Pastoral Sonata, op. 88), Rheinberger; Andante and Variations, Lemmens; Tempo di Minuetto (MSS.), H. W. Weston; Canon in B minor (op. 56, No. 5), Schumann; Grand Solemn March in E flat, H Smart.

LOUDWATER.—On May 1st a recital was given in the Parish Church by Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon. The following selection formed the programme:—Prelude and Fugue in B flat, Bach; Adagio in D, Hopkins; Andante, Haydn, Toccata, Dubois; Largo, Handel; Gavotte, Boyce; Berceuse, Gounod; March (Athalie), Mendelssohn.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—On May 1st, a recital was given by Mr. H. W. Weston, F.C.O., organist and choirmaster, Balham Parish Church, S.W:—Fantasia with Chorale in G major, Smart; Nocturne in A flat, Pearce; Overture for organ in C major, Adams; Capriccio alla Sonata, Fumagalli (Op. 230); Adagio and Rondo in F major, Weber; Andante in G minor, Boely; Finale, Grand Chœur in E flat, Guilmant.

Notes.

A request from the Oratorio Festival Committee of Peterborough having been received by the Dean and Chapter of Lincoln Cathedral to the effect that Lincoln should co-operate with Peterborough in the performance of triennial festivals, a meeting was recently held at the Deanery, Lincoln, to consider the question. The Dean explained that a proposal had been made to the authorities of the Cathedral by the Dean of Peterborough and others to the effect that some kind of united choir festival should be attempted on the same principles, though not on the same scale, as those which succeeded so well at Worcester, Hereford, and Gloucester. He said that two oratorios had been given in Peterborough, both well attended, and the first a financial success, and he pointed out that Lincoln Cathedral is admirably adapted for the purpose of an oratorio, adding that with proper arrangement adapted to produce order and reverence, grand religious music is best heard in religious buildings. The Dean and Chapter, he said, were willing that the Cathedral choir should take part in the Festival Services. The Sub-Dean said that when at Gloucester he was much averse to services of such a description being held in the Cathedral, but experience had shown that great good was done, and the study of music encouraged by the rendering of sacred oratorios in our cathedrals. He moved that a committee be formed to co-operate with the Peterborough Committee in carrying out the arrangements for their third triennial festival, in 1888. The resolution having been seconded by the Mayor, was carried unanimously. The Rev. G. T. Harvey proposed, and the Rev. Canon Hutton seconded, a motion that the committee consider the possibility of carrying out a similar festival in Lincoln Cathedral, in 1889, in conjunction with the Peterborough Committee. This was also carried. It was further decided to request the Peterborough Committee to state in what way the Lincoln Committee could help forward by their assistance the oratorios to be held in the current year, and also to state as soon as possible the day appointed.

Recently, in the course of a lecture on Church Music, given at the Hall of the International College in the Finchley Road, by Mr. Hemming, whose name will be remembered by the members of Mr. Henry Leslie's choir, attention was called to the comparative rarity of genuine congregational singing in our English churches. Mr. Hemming cited a single church where the Psalms are to be heard literally chanted by the people; but it is, as he said, a rare exception to hear them thus rendered, and the fact goes far to explain the charges of deadness which are so frequently brought against our Anglican worship. "All that is required," says *Church Bells*, "to remedy the evil is a little energy and tact, combined with average musical capacity on the part of one of the clergy connected with every church, and in a day like this, when musical education is so general, it ought not to be difficult to meet this requirement." But, as has been shown in these columns, people have just realised a sufficient sense of the beauty and delicacy of music to know that in sacred art, as in other things, it is possible for ignorant and indiscreet persons to "rush in where angels fear to tread." In truth, our national musical education has sapped and probably destroyed congregational singing as formerly known, without so far gaining strength enough to give us a higher, more correct, and efficient form of congregational music.

In "Our Work," devoted to the doings of charitable organisations, there is a touching account of the "Cooper's Court Night Refuge," the Secretary's address of which is 27, Kilburn Park Road, N.W. One of the unfortunate inmates is described as "an organist who had held a post in one of our cathedrals." It would be satisfactory to know where this unhappy wanderer and occupant of a bed in a Night Refuge, for probably only a night or two, has drifted in that world of London in which "wrecked lives are much more plentiful than happy fortunes." Surely such a case ought to stir up the energies of all organists and lovers of organ music in the interests of the "Organists' Benevolent Society."

Following the reading of a paper before the Birmingham and Midland Musical Guild, Mr. Casson, of Denbigh, and Mr. John Heywood, organist of St. Paul's Church, Balsall Heath, have requested the attendance of friends and experts on the 21st inst., at three o'clock, at St. Paul's Church, Balsall Heath, on which occasion Mr. Casson will give a practical illustration of his New Organ Building Reform, on the newly-constructed organ after his system.

At a recent monthly meeting of the Musical Association, a paper entitled "Points of interest connected with the English school of the sixteenth century" was read by Mr. J. H. Mee. The lecturer claimed for our music of this period a higher position than is commonly assigned to it. He endeavoured to show that up to that time we even possessed theorists and composers of sacred and secular music in advance of those to be found on the Continent. He also supplied evidence as to the opinion foreigners entertained of our early English music. Mr. Mee advanced an ingenious theory in explanation of the vocal excellence of early English writing, basing his views upon the more perfect consonance of chords in one position than in another, as demonstrated by Helmholtz. Mr. C. E. Stephen, T. L. Southgate, and S. F. Maitland took part in the discussion.

The death of M. Jean Romary Grosjean, a French cathedral organist, composer, and writer on the instrument of high reputation, is announced from Saint-Dié.

An organ with four manuals and pedal will be placed in the Irish Exhibition, Olympia, Kensington. The instrument, built by Mr. H. Wedlake, 8 Berkeley Road, Regent's Park, according to report, will be an interesting specimen of tubular pneumatic action, and will display sundry improvements.

Mr. Edgar Pettman, F.C.O., has been appointed organist of St. Mary's, Kilburn, holding the new position in conjunction with his present appointment.

Though it seemed to be agreed that the glory of the once famous Sistine Chapel Choir in Rome is one of the things of the past, church musicians will be interested in the approaching tour to Paris, and it is warmly hoped, London also, for the purpose of lending their aid to a work of charity. They are to sing in one of the fashionable Parisian churches, and will perform works by Palestrina, Marcello, Leo, and Durante, besides the celebrated "Miserere" of Allegri.

Now people are interested in revivals of old organ music, it might be well to unearth "6 Sonate per Organo e Cembalo" (1741), composed by Martini and published in Bologna, and not without esteem in their day. Such music would have a special interest, now the pianoforte is employed occasionally with organ.

The regretted death, after a brief illness, of Mr. H. Littleton (Novello and Co.) removes a familiar figure of the musical world. Organists and church musicians will not forget the distinguished services the late eminent publisher rendered to their, as well as to other, departments of the art, by his excellent, and withal very cheap, issue of musical classics.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, the library will be opened from 7 to 8. At 8, at the Bloomsbury Hall, Hart Street, Mr. E. H. Turpin will offer some remarks on "Elementary Orchestration." Members, students, and friends are invited to bring with them copies of Beethoven's Pianoforte Sonatas, passages from which will be quoted as furnishing suggestions for typical and varied instrumentation. June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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I. B. Thornton,
Organist, Birstall, Leeds.
Cologne, July 16th, 1886.

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HERR J. RODENKIRCHEN.

To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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The Musical World.

LONDON: SATURDAY, MAY 19, 1888.

MR. HENRY LITTLETON.

Universal regret will be felt throughout the musical profession, and among many outside it, at the news of the sudden death of Mr. Henry Littleton—for so many years the leading spirit of the publishing firm of Novello, Ewer, and Co.—which took place on Friday morning last week, at his residence, Westwood House, Sydenham, after a short illness, the serious nature of which was not at first realised. The record of Mr. Littleton's life is one of conspicuous service in the branch of business to which he devoted his energies, and which he may be said in certain respects to have revolutionised, not the least important of these being the issue of vocal scores of classical masterpieces, at prices transcending in point of cheapness the most sanguine dreams of musical amateurs who lived in the days of guinea oratorios — the lowest price at which works of the kind were then obtainable. The entry of Mr. Henry Littleton into the service of Mr. Alfred Novello in 1841, when the latter gentleman took over the music publishing business of his father, Vincent Novello, was an event fraught with important results for the firm in which he was destined to rise from a subordinate post to that of partner, and subsequently, sole representative. It was at about that time that Vincent Novello's arrangement of the vocal score of the "Messiah" was issued in a dozen monthly numbers at sixpence each, bringing the complete work down to the then surprising price of six shillings. But Mr. Henry Littleton was not content to stop there; he saw, and was quick to seize, an opportunity for working still further wonders in the trade that presently offered itself in the economical system of music printing known as typography—a means of replacing the more costly process of plate engraving, which still further extended the business and increased the fortunes of the firm, while exercising a beneficial influence over musical art in England, the importance of which it would be difficult to over-estimate. It may be said, without exaggeration, that but for this, oratorios, anthems, operas, cantatas, glees, and part songs, thus speedily multiplied and placed within the reach of the slenderest purses, none but a very small percentage of the innumerable choral societies, and other similar bodies, whose doings in all parts of the country are recorded from time to time in these columns, would have ever seen the light. When in 1866 Mr. Alfred Novello seceded from the business, to pass the remainder of his days in well-earned retirement at Nice, Mr. Henry Littleton became sole proprietor of the now colossal firm, and a year after, by the purchase of copyrights from Ewer and Co., he secured "Elijah" and other music of Mendelssohn, in addition to the copyright of "St. Paul," which had long since been in his hands. Amateurs will not need to be reminded of the "Oratorio Concerts" established some years ago at Exeter and St. James's Halls, in which Mr. Littleton was largely interested, and which were latterly revived under Dr. Mackenzie's direction at St. James's Hall, or of the series of daily concerts started by the same energetic spirit in the early days of the Albert Hall. Last year Mr. Henry Littleton resigned in favour of his son, Mr. Alfred Littleton, the active management of the firm; a firm which has extended it ramifications to New York, and has now in London two publishing houses besides other establishments devoted to printing and bookbinding. It will be remembered that Mr. Littleton's retirement after fifty years of honourable and useful work in the music trade, was made the occasion of a "Jubilee" and of a testimonial, presented by his numerous *employés*. It remains only to be said that, though not himself a musician, Mr. Henry Littleton was ever ready to prove, in his acts, his sense of indebtedness to the musical art through which he had gained so much, and for that art's sake he has in many cases been known to purchase and publish scores of Oratorios, Cantatas, and other works by modern composers of merit, though well aware, while doing so, of the slight probability of their proving immediately profitable.

The funeral of Mr. Littleton took place on Wednesday. The procession left Westwood House, Sydenham, the residence of the deceased, shortly before half-past two, and proceeded to St. Bartholomew's Church, where the first part of the service was celebrated. The officiating clergy, the Rev. Henry White, Rev. Dr. Troutbeck, and the Rev. Canon Yeatman, the vicar, and the choir (comprising members of Westminster Abbey, St. Paul's Cathedral, and the Chapel Royal, who had volunteered their services) with the boys of Westminster Abbey Choir, met the coffin at the porch and proceeded up the church, singing the Sentences to the music of Croft and Purcell. The anthem was "If we believe that Jesus died," by Sir John Goss. The service in the church concluded with the hymn "Jesus lives, no longer now," set to special music. Dr. G. C. Martin and Dr. W. J. Westbrook, organist of the church, presided at the organ, and Dr. J. F. Bridge also took part in the service. On leaving the church, the cortège, which was joined by a number of private carriages, proceeded to the cemetery at Lee, where the interment took place. The sentences were sung by a portion of the choir, and the Rev. Dr. Troutbeck officiated at the grave. Amongst those present were representatives of the Royal Academy of Music, College of Organists, Trinity College, Choir Benevolent Fund, Messrs. Joseph Barnby, Dr. A. C. Mackenzie, H. C. Lunn, Henry Gadsby, H. Lahee, Joseph Bennett, Berthold Tours, Lewis Thomas, W. H. Thomas, J. Peck, Sir Geo. Grove, W. H. Cummings, Ambrose Austin, Miss Macirone, and a large gathering of the staff employed at the various branches of the firm.

Correspondence.

ANALYTICAL PROGRAMMES.

To the Editor of THE MUSICAL WORLD.

SIR,—I am glad to see that attention is being drawn in your columns to the "Book Nuisance"—one is almost justified in calling it the "Book Swindle"—in concert rooms, and cordially agree with your correspondent "Annuitant," that the time has come when a determined stand should be made against it. But my experience of grievances of this kind not long since proved to me that all the letter-writing and all the protests in the world will be unavailing to bring offenders to their senses, unless some united action be taken by the victims themselves. Let a goodly number of habitual concert-goers, then, enter into a solemn league and covenant to resolutely refrain from buying the proffered book (whether they want it or not) at all entertainments where small programmes are not also distributed. The pile of "returns" that would be left on hand in such a case may be trusted to speedily deal a death-blow to this system. An opera season, too, has just commenced. Of course it would be unreasonable to expect librettos for nothing (although eighteenpence has always seemed to me an unconscionable price for one), but here also let the rule with frequenters be never to encourage the sale of these whenever a smaller list of singers is not forthcoming.—I am, Sir, your obedient servant,

E. N.

To the Editor of THE MUSICAL WORLD.

SIR,—The subject to which your correspondent, "Annuitant," refers in your last issue is, I think, one upon which the thoughts of those who frequent classical concerts might do good, if put on paper and brought before the readers of THE MUSICAL WORLD, and thence to the powers that be who are responsible for the state of affairs in question.

No one can gainsay the interest and utility of a well-written analytical programme. Alike helpful to possessors and non-possessors of the musical scores, they are also of lasting value to students of form, orchestration, &c. But when one shilling is charged for such a poverty-stricken analysis as that offered at the Bach Choir's concert on Saturday last, and when nothing in the way of a programme can be obtained under the cost of many of the masterpiece vocal scores, it is high time that something should be urged on behalf of those whose pockets are not lined with golden guineas.

In conclusion, may I ask if the surplus analytical programmes of the Crystal Palace, Philharmonic, Richter, London Symphony, &c., concerts can be procured afterwards at reduced cost?—I am, Sir, yours obediently,

COUNTRY ORGANIST.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of the MUSICAL WORLD.

Edinburgh, May 14th, 1888.

SIR,—The ponderous playfulness of "Sanders Sanderson, Doctor o' Diveenity, Airts, an' Maidcin, St. Andrews, Fife, N.B.," is quite in keeping with the colossal designation of its author, or, to be a trifle personal, just what might have been expected from one so "broad in the beam" as is that reverend gentleman. Nobody knows him better than I do; but he should really "behave himsel' before folk." He twits me with "crawing crouse" over some examinations. Allow me to tell him that it would be much to the credit of those whom his Senate has laureated, were they in the position to do likewise. "High life below stairs" is, however, far more congenial to these gentry; they have found the level of their musicianship in a degree granted by a university which is destitute both of a faculty and a Professor of Music. The pitiable meanness which accepts such counterfeit distinction is exactly balanced by the preposterous presumption which confers it. Honour there is none on either side. Would that the spirit of "the true, the beautiful, and the good," might attune the music of the spheres to "*Veni, vidi, vici*"!—I am, Sir, your greatly obliged correspondent,

JOHN GREIG,
Queen's College, Oxford.

Concerts.

ROYAL ITALIAN OPERA.

The Italian operatic season at Covent Garden opened on Monday in auspicious circumstances, and if the state of the house on the first night may be accepted as a criterion, Mr. Harris's enterprise promises to be more successful than the most sanguine admirers of a somewhat antiquated form of art could reasonably have expected. For not only were most of the stalls and boxes—many of them, it is understood, engaged for the whole season—filled by a fashionable audience, including the Prince and Princess of Wales, which recalled to the mind the "palmy days" of Italian opera, but the cheaper seats were well patronised, and the occupants of the gallery were not chary of their applause. There is upon the whole much to be pleased with in these facts. While London is apparently unable to support English opera in anything like a permanent form, and while any thought of the Wagnerian music drama is precluded by the disaster of former years, it is at least satisfactory to note that some taste for serious dramatic music still exists among us, although that music may not be of the very highest class. Whether it will be possible to keep alive this interest even for a short season by the performance of familiar, not to say hackneyed, operas, to the exclusion of any kind of novelty, remains to be seen. Instead of Donizetti's "Lucia di Lammermoor," previously announced, the same master's "Lucrezia Borgia" had been selected for the opening performance. This would have been a distinction with very little difference, but for the fact that the first night of the season did, in consequence of the change, not coincide with the *début* of Madame Melba, the Australian *prima donna*, whose appearance had been looked forward to with considerable interest. The cast of "Lucrezia" included only well known artists, although Madame Fürsch-Madi, the representative of the heroine, had not been heard for some time on the London stage. That lady forcibly illustrates the type of the dramatic soprano properly so-called. According to Gregorovius and other modern historians, Lucrezia Borgia was a soft-spoken, most insinuating lady, very proud of her beautiful fair hair, which she used to

bleach in the sun for hours together. She was by no means cruel by nature, and became quite respectable at Ferrara, when once removed from the evil influences of her father's Court. But of this historic type Madame Fürsch-Madi has retained little or nothing beyond the fair hair, and, indeed, she could not be expected to have done so. The Lucrezia she had to embody has passed through the alembic of the playwright and the librettist's mind, and has come forth a monster in human form. Having to realise such a type, the artist had scarcely any choice but to do it in Victor Hugo's vein, and for that purpose she is eminently fitted by nature. Her voice is strong rather than sympathetic, and her action extremely powerful. Both her wrath and her maternal affection were depicted with a profusion of gesture, and even the air "Com' é bello" received a heroic tinge from her treatment of the graceful embellishments with which it is studded. It is sufficient to add that in its own way Madame Fürsch-Madi's performance was an artistic one, and well worthy of the applause awarded to it. Signor Ravelli, a sweet-voiced Gennaro, and Signor Navarrini, as the Duke, also were satisfactory, but the chief vocal effect of the evening was made by Madame Trebelli (Maffio Orsini) in the famous "Il segreto," which was given with all the spirit and brilliancy of the artist's earlier days. Of the chorus it would be premature to judge from this sample music, but the voices seemed fresher than usual, and some attempts at acting were occasionally noticeable, owing, no doubt, to the arduous efforts at imparting life to the performance which Mr. Harris had evidently made. The excellent orchestra, under its excellent conductor, Signor Mancinelli, was more than equal to its task.—*Times*.

On Tuesday night, a very fine performance of "Carmen" was given, the *mis-en-scène* and stage management being as excellent as the musical *ensemble*, a fact on which Mr. Harris and Signor Mancinelli must be congratulated conjointly and severally. Madame Nordica, who essayed the part of Bizet's gipsy for the first time, won the favour of the audience by her charming stage presence, and by a musical execution which left nothing to be desired as regards beauty of voice and correctness of intonation. Her acting wanted a little of that devilry which has made the part of Carmen what it is; but this also was a fault on the right side, there being no suspicion of that exaggeration and excessive dash which some artists have imparted to the character. Signor de Reims, the new tenor, evidently suffered from nervousness, and, in consequence, forced his voice; but Miss MacIntyre, another *débutante*, scored a great success as Michaela. Her voice is fresh and beautiful, and her acting showed considerable intelligence and dramatic power. Of this young *prima donna* we shall have to say more anon. We may add that Signor Del Puente, as the Torreador, was as excellent as ever.

For Thursday, "La Traviata," with Mdlle. Ella Russell in the title part, was announced.

RICHTER CONCERTS.

A novelty of great interest was presented at these concerts on Monday last in the closing scene from the "Götterdämmerung." This scene, as those who have witnessed the opera will remember, is immediately preceded by the death of the hero Siegfried, and presents the spectacle of the burning of his body on a funeral pyre upon which Brünnhilde, leaping wildly on to her horse Grane, springs with a single bound. Although much of the effect was unadvoidably lost by the absence of the scenic accessories, which, as always with Wagner, and especially in this scene, play so important a part, the music is so intensely dramatic and descriptive, that the excerpt produced a great impression, to which the fine declamatory singing of Miss Pauline Cramer largely contributed. The remainder of the first part of the programme consisted of Beethoven's "Egmont" overture, the "Prelude and Liebestod" from "Tristan und Isolde," and the "Walkürewith," all magnificently played under Herr Richter's masterly direction. The concert concluded with a fine performance of Stanford's "Irish" symphony, a work now familiar to Continental and American as well as English audiences. The symphony will always be heard with pleasure; for the composer is here represented in his most felicitous vein, and the masterly instrumentation and technical skill displayed throughout, as well as the ingenious use of the two Irish folk-songs worked in by Mr. Stanford produced their full effect on Monday. Mr. Stanford was warmly applauded on making his appearance at the close of his work.

PIANOFORTE RECITAL BY MR. RIDLEY PRENTICE.

Foremost among the praiseworthy features of the Guildhall School of Music is the institution of weekly recitals given by Professors to the students. Last Monday week Mr. Ridley Prentice was the performer, and he showed at once his own progressive tendencies, and his trust in the earnest purpose of the students, by including in his programme the great Sonata in F minor, op. 5, by Brahms. The result proved that this trust was in nowise misplaced. The room was crowded, and each of the five movements of this lengthy and beautiful sonata was listened to with deep attention, and evidently thoroughly appreciated; specially the long-drawn sweetness of the slow movement, and the fiery dash of the scherzo. Even in this early work the breadth and vigour of the various themes are strongly suggestive of the orchestra; and we cannot wonder that Brahms's compositions for pianoforte alone have since then been comparatively infrequent. The rest of Mr. Ridley Prentice's programme was wisely made up of lighter works, comprising his own "Elegy" and "Gavotte Fantastique"; Schubert's "Momens Musicals," and pieces by Chopin. A specially fine pianoforte by Messrs. Broadwood proved itself fully equal to the exacting demands made upon it in the Brahms Sonata.

MR. CHAS. HALLE'S CONCERTS.

Mr. Hallé gave the first of his series of chamber music concerts on Friday week, before a large and appreciative audience, assisted by Madame Norman Neruda and Herren Ries, Straus, and Franz Neruda. Mr. Hallé intends playing successively the eight last sonatos of Beethoven, and, on Friday, commenced with that gem in F sharp, op. 78. It is surprising that this sonato is not more widely known amongst amateurs, for it is full of charm of sentiment and expression, and its technical difficulties are not insurmountable to a fairly accomplished pianist. Mr. Hallé's execution of it displayed his refined method and delicate *technique* to peculiar advantage. The programme included Dvoràk's quintet in A, for piano and strings (first time); Bach's E major sonata, for piano and violin; and Brahms's fine quintet, in F minor. Mr. Hallé has provided a very attractive bill of fare for his forthcoming concerts.

THE BACH CHOIR.

An excellent and numerously-attended performance of Bach's great Mass in B minor was given by the Bach Choir on Saturday afternoon, this being the ninth rendering of the monumental work by the choral society, which, it will be remembered, was originally started for the purpose of interpreting Bach's works, and this Mass in particular. Mr. C. V. Stanford conducted, and the choral singing under his able leadership was all that could be desired. The *soli* were fairly well represented by Miss Anna Williams, Miss Damian, Mr. Watkin Mills, and Mr. Ben Davies. The three artists first-named are well versed in sacred music, but Mr. Ben Davies, whose name has of recent years been principally connected with comic opera, surprised the audience by the artistic earnestness with which he entered into Bach's spirit.

MR. BERINGER'S RECITAL.

The pressure on our space compels us to treat with great brevity the very interesting recital given by Mr. Oscar Beringer, on Tuesday afternoon. Mr. Beringer played with technical perfection and high musical intelligence Liszt's "Rhapsodie Elegique," and Schumann's sonata in G minor, and selections from Schubert, Mackenzie, and other composers; and, in conjunction with his gifted pupil, Luigi Arditi, the arrangement for two pianos of Liszt's symphonic poem, "Tasso." As a *bonne bouche* for musicians with an antiquarian turn of mind, he provided a "posthumous" trio for pianoforte and strings, by Beethoven, not in itself a very important work, but none the less interesting as an historic curiosity. It was admirably played by Mr. Beringer, Mr. Ludwig, and Mr. Howell. Mdlle. Trebelli contributed some vocal pieces.

THE CONSTANTINE CONCERT.

The concert given in aid of the fund now being raised for the benefit of this veteran teacher took place on May 11 at Princes' Hall. The audience was not as large as might have been hoped for, considering the object and the strong force of artists generously assisting. These included Madame Rose Hersee, Madame Patey, Miss Kate Fuselle, Messrs. Reginald Groome, Lucas Williams, Grossmith, Beerbohm-Tree, &c. All exerted themselves with admirable effect. It may be well to add, contributions to the fund may still be forwarded to the Hon. Sec., E. Rogers, Esq., Crichton Club, Savoy.

MISCELLANEOUS.

Mdlle. Ida Henry attracted a representative audience to the Princes' Hall on the occasion of her annual evening concert on Wednesday, May 9th. The vocalist was Miss Carlotta Elliott, and there was a strong string quartette, made up by Herren Ludwig Straus and Karl Henkel, Messrs. J. Channell and I. E. Hambleton, these gentlemen performing Bach's Concerto in D major for pianoforte and quartette accompaniment; Mdlle. Ida Henry exhibiting considerable technical ability in the pianoforte part. The solos selected by the pianiste included Mendelssohn's Fantasia, op. 28, Liszt's "Chant Polonais," No. 1, Impromptu No. 2, in F sharp, two Studies and a Tarantelle by Schubert.

Although a little disappointed by the non-appearance of Mr. Santley, who, as our readers will know, is still suffering from the effects of his recent severe illness, the large and fashionable audience which assembled in the Steinway Hall, on Friday of last week were most enthusiastic throughout Miss Cowen's Dramatic Recital. The greatest success was secured in the clever recitation of a new sketch by Mr. Re Henry, entitled, "Little Mrs. Somebody, the Tenor's Wife." A new comedietta by Mr. Eric Lewis, entitled, "Next Door," given also for the first time, in which Miss Cowen and the author took part, was very favourably received. Miss Cowen is fast rising into the front rank of her profession, and if we are to take Friday's performance as an earnest, her popularity is already well assured. Miss Damian, who took the place of Mr. Santley, was deservedly encored for her singing of "The Angel Came," by Cowen.

On the 9th May, Miss Kate Flinn and Mdlle. Agnes Janson gave an evening concert of more than usual attractiveness, at the Steinway Hall. These young vocalists were assisted by Mr. William Shakespeare and Herr Waldemar Meyer. The programme ranged over compositions by Rossini, Gluck, Dvorák, Schubert, Massenet, Schumann, Cowen, Caracciolo, Maude White, and Franz Ries. The feature of the performance was, naturally, duets, which were given with considerable artistic effect.

Musical amateurs owe Mr. Edwin Bending their best thanks for the attempt which he is making to break through the tradition of unpopularity which surrounds the Albert Hall. There is a large class of the public who love the commonplace in musical art. It is with a thoughtful remembrance of these that the promoter of this present series of admirable Saturday afternoon musical diversions frames his programmes. If the locale could be changed for a more accessible quarter, there is little doubt that Mr. Bending's praiseworthy enterprise would be crowned with success. As it was, the numerous other attractions on Saturday last had its natural effect on the attendance at the Albert Hall. The American duo, Mr. and Mdme. Lawton, were again in request, but the chief honours of the performance were shared by Miss Hope Glenn, whose reception was most enthusiastic, and by Herr Poznanski, a violinist of considerable brilliancy.

On the 3rd instant the members of the Wandsworth Common Choral Society gave a performance of Cowen's "Rose Maiden," in St. Andrew's Hall, Balham. The soli were sung by Madame Florence Ashworth, Miss Jessie King, Mr. Ager Grover, and Mr. G. W. Kenway. The instrumental accompaniments were arranged for two pianos and a powerful harmonium by Mr. John H. E. Ashworth, who took the first piano, with Miss M. Smith at the second, and Mr. B. Vine Westbrook at the harmonium. Mr. T. Magee conducted. It should be mentioned that Mr. B. Vine Westbrook, who is a Fellow of the College of Organists, took his difficult and elaborate part at sight (having been called upon in an emergency caused by illness) with ease and brilliancy.

Miss Margaret Hoare gave a most attractive concert at the Steinway Hall, on Monday evening. This lady's sympathetic voice and artistic method fully deserved the applause she obtained. A word of praise is due to Miss Kate and Miss Nellie Chaplin for their excellent rendering of two movements from Grieg's C minor Sonata. Miss Kate Chaplin plays with a fire and breadth of style rather unusual in a violinist of her sex. Her assistance was valuable in supplying the violin obbligato to several of the songs; while her sister joined with Mr. E. J. Margetson in duets for two pianofortes with brilliancy and spirit. When we mention the names of such artists as Miss Hilda Wilson, Mr. William Shakespeare, Mr. Bridson, and Mr. Ivor McKay, as assisting Miss Hoare in carrying out her programme, it is not surprising that the concert proved such a complete success.

Mrs. M. A. Carlisle gave a grand afternoon concert at the Princes' Hall, on Thursday, May 10th, with the assistance of Miss Bertha Moore, Miss Sybil Carlisle (her first appearance), Mr. Luther Munday, Mr. Alfred Jordan, Mr. Herbert Thorndyke, Mr. Richard Green, Mr. Perry, Mr. Alfred H. West (pianist), and Mr. Guillaume Frank (violinist). Mrs. Carlisle was heard to great advantage in Blumenthal's "Sunshine and Rain," and Mr. A. H. West's "Cabala," and in the duets with Miss Sybil Carlisle, "It was a Lover and his Lass," by Mary Carmichael, and "My boat is waiting here for thee," by Smart. Mr. George Giddens gave a most humorous rendering of Mark Twain's "Nightmare" between the parts. The conductors were Mr. Wilhelm Ganz, Signor Carlo Ducci, and Mr. Wilfred Bendall.

Miss Holland's choir gave a performance in aid of charity at the Portman Rooms, on Monday, May 10th. The programme consisted of Mr. Gant's Cantata, "Joan of Arc," preceded by Jensen's graceful "Feast of Adonis." The principal solos in the cantata were divided between Miss Emily Lawson and Mr. Luttier Munday. Miss Lawson, who is still advancing in public appreciation, sang the part of Joan with her usual charm of voice and refinement of manner, joined to considerable dramatic emphasis. The choir acquitted themselves very creditably under the leadership of Miss Holland.

A concert was given at Steinway Hall, on Tuesday evening last, by Miss Lilian Greville, in the presence of a numerous audience. The concert-giver possesses a contralto voice of considerable range, and was much applauded in a varied selection of songs. She was assisted by Miss Constance Lardelli, Miss Nellie Levey, Mr. Henry Phillips, Mr. Templer Saxe, who possesses a fine baritone voice, and MM. Henri Logé and Kevé Ortmans. During the interval between the parts Mr. Arthur Wellesley contributed an effective recitation from the pen of Mr. G. R. Sims, entitled, "The Man Hunt." The accompaniments were well played by M. Logé and Signor Carlo Ducci, and Miss Greville may be congratulated upon a very successful concert.

[We are compelled to hold over notices of Mr. Theo. Werner's concert on Tuesday, Grieg's Recital, on Wednesday; the Philharmonic, on Thursday; and several minor concerts.]

Music Publishers' Weekly List.

INSTRUMENTAL.

British Army Polka (Piano) ...	H. Klussman	J. Williams.
Serenade (Violin, 'Cello, and Piano)	Pierne ...	"
March from Costa's "Eli" (brass band)...		"
Gipsy Gabriel (comic opera, by F. Pascal) arr. for viol. and piano ...	H. Farmer. ...	"
Child's Play (six easy piano pieces)	J. P. Attwater	Wilcox & Co.
Shakespearian Sketch, No. 3 (piano)	F. Adlam ...	Macklin & Co.
Rose Softly Blooming and The Shepherd Boy (organ)	Jos. Trousselle	134, Southgate Rd. "
Organ Library, No. 2	Tench Jas. White ...	Tench White, Canterbury.

VOCAL.

Five Songs—Voices of the Night 1. Hymn to the Night, C to F. 2. The Light of Stars, C to F. 3. Footsteps of Angels, D to F sharp. 4. The Reaper and the Flowers, D to F. 5. A Psalm of Life, C sharp to F sharp	F. S. Dugmore	Stanley, Lucas, Weber & Co.
Little People	L. Barone ...	J. Williams.
Clear and Cool (Duet)	A. Richards ...	"
In the Garden (Cantata)	G. Fox ...	"
Gipsy Gabriel (Comic Opera) ...	Florian Pascal	"
Crowning the May Queen (trio for ladies' voices)	E. C. Winchester	Hart & Co.

PROVINCIAL.

BIRMINGHAM, May 14.—Our Musical Festival is approaching, and in the interest of our readers, I am now able to give a full outline of the festival programme. Dr. Hans Richter has been with us last week, and the sub-committee have concluded their musical arrangements, of which the following is an outline. Tuesday morning, "Elijah" (Mendelssohn). Tuesday evening, "Stabat Mater" (Dvorák); Symphony in D, No. 6 of the Solomon set (Haydn); Rhapsodie for orchestra (Liszt); Overture to "Oberon" (Weber); Vocal solo (Madame Albani); Vocal solo (Mr. Brereton). Wednesday morning, "Judith and Holofernes" (Dr. Hubert Parry); "Golden Legend" (Sir A. Sullivan). Wednesday evening, "Cottar's Saturday Night" (Mackenzie). Vorspiel (Meistersinger)—Wagner; Pianoforte concerto, in A minor (Schumann), to be played by Miss Fanny Davies, vocal solo, Mr. Charles Banks; Autumn song (Grieg); Psalm (Franz); "Jupiter" Symphony (Mozart). Thursday morning, "Messiah" (Handel); Thursday evening, "Callirhoe" (Dr. Bridge); Fantasie (Grieg); Hymn (Weber); Academische overture (Brahms); Vocal solo Mdme. Trebelli; The prize song (Meistersinger), Mr. Lloyd. Friday morning, Magnificat (Bach); Fifth Symphony (Beethoven); "Messe des Morts" (De Berlioz). Friday evening, "Saul" (Handel). The choral rehearsals under the careful and energetic chorus master (Mr. Hockley), are being carried on with plenty of zeal and vigour, and the choruses promise to be the finest yet heard in the Town Hall. The Committee had to fight against disappointments, and their task this time has been difficult beyond measure. In the first instance, Dvorák, the Bohemian composer, resigned his commission, then Mr. Goring Thomas withdrew from the list, and finally Dr. Mackenzie, owing to ill health, had to substitute a short choral work for the oratorio originally proposed by him. Under these circumstances the Festival Committee were compelled to do what they could for the best, and the excellent programme now submitted will be approved by all musicians and lovers of the divine art.—O.P.

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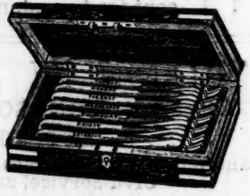


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